

# Grafrica

New Directions For Positive People

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and New Jersey



# BMA Launches Campaign To Expand Black Music Market

PHILADELPHIA, PA.—As a result of extensive study and analysis, the Black Music Association (BMA) will focus its efforts in 1982 upon expanding the Black music market. The plan was approved by the Board of Directors at its March 6 meeting in New York.

"It may seem ironic that BMA would undertake to expand the Black music market during a time when record sales are soft," explains George Ware, BMA executive director. "However, Black music has shown a special

strength in the market despite the difficult times. Black music is the bedrock of American music," Ware continues. "Its emphasis on innovation has often led to the emergence of new forms of American music. BMA is convinced that Black music can become the solution of the recording industry's dilemma. Right now, the strongest acts depend on Black music for hit records, e.g. Blondie Ball & Oves, Rod Stewart, the Doobie Brothers, etc."

A key element in the campaign to expand the Black music market is a

program to gain wider exposure and broader acceptance of Black artists on general market radio and on national television.

A series of other programs are being instituted to attain the objective for expanding the Black music market. They include:

• A special program for Black retailers. BMA will help the Black record retailer organize cooperatives, provide technical assistance in inventorying/bookkeeping/management facilities

to help them to improve credit; and, explore workable solutions to finance and cash-flow problems. BMA will enlist the collective efforts of NABM, the recording companies, financial institutions and government agencies to aid in stabilizing the Black record retailer.

• Support in establishing more Black-owned and Black-oriented radio stations.

• Obtain better exposure and more Black music in the general record market with projects such as BMA's "Black Music is Green."

• Exploration of the international market for Black music. These programs will be

BMA's primary focus in 1982-83. BMA will continue its activities in the following areas:

- TV Awards Program
- Annual Black Music Artist Tribute Concert
- Annual Black Music Family Affair
- Black Music Hall of Fame
- Educational & Career Development Program

• Black Music Month Celebration

Additionally, BMA will seek to extend its work with the Black Entertainment Lawyers Association (BELA) and the Black Record Advisory Council (BRAC).

The BMA Summer, June 2-6, in New Orleans, will manifest BMA's campaign to expand the Black music market.

## On The Cover

## New Courses

Recognizing that today's woman is faced with many alternatives that both complement and challenge her traditional roles, Dean Lisa E. Marshall, Director of Community Services, Bergen Community College, announced several new courses.

One course offering, as part of the Women's Program to be held both in the evening and during the day. These courses are designed to provide options both for the working woman who wishes to explore some new offerings, as well as for the woman who is available during the day to participate in growth

and career development possibilities for the future and for personal enrichment.

Exploring Options—Women in Transition, a six-session course, will begin on Tuesday, April 6 at 1:30 p.m. and is designed to help women learn how to make choices as they relate to personal and career alternatives.

Whose Life Is It Anyway?—a workshop for motherhood burnout is a five-session course starting Tuesday, April 20, at 8 p.m.

Women Starting Their Own Business is a new course designed for women who would like to

start their own business. The course will start on Tuesday, April 20, from 7:30 to 9:30 p.m.

## Words Of The Week

We are beautiful people with African imaginations full of masks and dances and swelling ebbs and flows, and music, and time. Though we pretend to give choice to a place full of waters, when where we want is sun.

Amiri Baraka  
Ku Ba (5-3)

[written between 1961-63]

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# The River of Rebellion

## Vincent Harding's Daring View Of Black History

By Jacqueline Trescott



Like many of the characters in his new history of Black protest, "There is a River," Vincent Harding has gambled, and forced new directions, by raising questions that are uncomfortable at times to Blacks and Whites. Not surprisingly for a man respected both as a historian and mythic, Harding offered a story about a dream he had four years ago when he was struggling with the question of his nonconformity, a dream that vindicated his different course.

"I was supposed to make a speech someplace, or present some paper, and it was clearly a learned academic society, and for some silly reason I had assumed that in order to make this presentation, I could come dressed like I usually do and things would be fine," says Harding, his brown and gray cords, cardigan and turtleneck testimony to his preferences.

In his dreams his audience was dressed to the scholarly nines, and Harding was fuming with agony until three Black scholars he admires, Jay Saunders Redding, John Hope Franklin and W.E.B. Dubois, appeared. "They came with a sense of saying, 'You should have known better but don't worry about it, we are going to take care of you.' They provided me with a jacket and a tie, whatever it was I needed to pass muster, and I felt cared for. Everything was going to be all right. That was one of the fundamen-

tal moments for me."

In most of his endeavors, Harding, one of the key intellectual guides through the 1960s Black struggle for equality and identity, has been siding to risk a distinct voice, working, says a friend, "in his own stream."

In the mid-1960s when the Vietnam War issue was ignored by Black leaders, Harding was one of the few to write a letter to Martin Luther King Jr. urging him to debate the issue publicly. When Black students on White campuses in the late 1960s were demanding Black faculty, dorms and curricula, Harding rebuked them with a call to return to Black campuses and build enclaves of Black strength. When William Styron's "The Confessions of Nat Turner" made literary news in 1967, Harding joined a chorus of Black intellectuals in tearing apart the book. Harding felt Styron ignored the work of Black historians by taking credit for resurrecting a Black hero. In his influential 1970 essay, "Beyond Chaos," Harding urged the Black studies movement to challenge the assumptions and structures of histories from the White perspective, by weaving Black contributions into every aspect. "I thought that would create a history that was more faithfully human," says Harding.

Now his book "There is a River," the first of three

planned volumes on Black protest and radicalism, again places Harding outside of the mainstream of both his Black and White colleagues.

His text is that "a river," an unbroken movement of physical and psychological rebellion, thrives in the Black community. In his hands, the years up to 1865 are not a history of slavery, not a retelling of Black reaction to White inhumanity, but a moving story of Black initiative in the quest for freedom. Not only is its intellectual framework distinct, but it has a daring emotional and humane voice.

### The Long Struggle

"The larger story is the Black struggle for new understanding of freedom, of justice, of integrity, of righteousness in the American society. It is a struggle to recreate the nature of America itself," says Harding. Though that process is far from complete, Harding gleams some optimism from some changes he has witnessed. "One of the most important things that took place out of the mass movement of the 1950s and 1960s was a far greater confidence in the citizenry as a whole that they could bring about change, it touched certain veins of possibility," says Harding. "The influence continues...in the protest over nuclear weapons, 700,000 people strong in Europe, singing, 'We Shall Overcome.'"

Harding's dream helped free him from other people's definitions. "That's another bondage," he says. "One of the things they say you don't do (in history) is talk about we and us. When you write about Black folk, you have to make believe you are someone green. And you don't enter into the motive stream and you don't risk a certain kind of status in the academic community by being foolish about expressing your own bias and commitments," says Harding.

Though his full-bearded, bevy appearance is studied casualness, Harding's personal immersion in critical ideas is not. When discussing his new book, he talks carefully as though he is turning over just-born ideas, instead of spilling out themes that have dominated his last 20 years. Among followers of Harding's work, "River" became a legend in progress because of its 12-year gestation; Harding passed around the first chapters to friends, and underwent a grueling peer review at Williams.

The work, says Al-Tony Gilmore, a historian at the University of Maryland, is a fine academic study and social sermon, but its pages are also a statement. "He is writing for a cause. He has a theoretical framework and he is unbridled by traditional restraints. Great books always have a spiritual and ideological base, and Harding's work raises provocative questions like Frederick Jackson Turner's essay on the frontier, like Charles Beard's Economic Interpretation of the Constitution." Other historians and activists led his metaphor of the river to two arenas, because, though the pattern of protest from Harriet Tubman to Andrew Young has been continuous, the slow progress of Blacks in America outweighs the valdies of his lyrical metaphor of unity and strength.

But there is a substantial river in Harding's own life. In 1950, he was born in New York City and started his academic journeys at City College of New York. The first of his three advanced degrees is in journalism, from Columbia University. Right afterward, Harding, a Seventh Day Adventist, was drafted into the Army, a pivotal experience that led to his adopting the Vietnam stance for a decade. "My religious convictions didn't conform to the American ideas of who was the enemy. In the course of waking that out I found that my view was closest to the radical protesters of the 16th century, some of whom became the (so-called) Mennonites. I was active with them until 1967 or 1968," says Harding.

### Out of the Limelight

During the 1960s civil rights movement, Harding, who taught at Spelman College in Atlanta, and his wife, Rosemarie, organized, taught and comforted

younger workers. Courtland Cox, now on *Mayor Marion Barry's* staff, recalls, "In that kind of intense atmosphere, the day-to-day details can be overwhelming; you tended to develop tunnel vision and get burned out. After discussions with Harding, you didn't feel isolated, you could step into history and if you didn't finish you didn't feel you were lost." Harding remembers receiving as much as he gave.

At the end of the 1970s, in his book, "The Other American Revolution," he urged some hard rethinking: "How do we take all that we have learned and get it into the deeper internal spaces of our beings which this decade of winter has allowed us to explore? How, from so spacious and solid a center, do we then move forward, beyond our best leaders of the past, beyond our best actions, beyond our best dreams, to participate fully in the creation of a fundamentally new reality."

Now, Harding, who has taught at Temple, Duke and the University of Pennsylvania, is at the University of Denver, teaching theology, an outgrowth of his involvement in the peace-related movements; he was an observer at the Vietnam peace talks in Paris. Harding, says a friend, chose Denver a year ago to stay out of the limelight "so he wouldn't perpetuate his image as a gadfly" to younger scholars and activists right veterans. But another friend says Harding has never grappled that part of his role. "He's an enigma in that way. His ego tends to be philosophical, reflective and poetic, rather than a vertical line," says James Early, a former associate now at the National Endowment for the Humanities.

"The River" has its own collection of stories. Some of the best developments of the book Harding worked on for the old WMLV-TV here, which solicited a Black history series as a response to community criticism of its programming. It was at Pendle Hill, a Quaker retreat, and at an Institute of the Black World research symposium that much of the intellectual underpinnings of "River" came into focus. Harding Dedekind has been working at the University of Denver, where he is now on leave working at the Humanities endowment, recalls one of those sessions: "So much of our history has been written as Black or victim, or what has the White man done to us, or the mistreatment, what have Blacks done in the mainstream. Vincent



"Twenty-eight fugitives escaping from the Eastern Shore of Maryland," an illustration from the Underground Railroad. From "There Is A River."

was at the point of raising questions that went beyond those thrust 10 years ago. He had the sense of purpose and was asked to put his individuality, his center, in a broader framework."

In his history, Harding has reexamined the work of the well-known Black philosophers, such as abolitionist Frederick Douglass. Harding says he adopted from 19th-century political economist David Walker his connection between racism and economics. "One of the reasons I am moved by Walker is that while we Black people can get off fairly and justifiably scot-free...from the charge of violence and greed that can lead to the exploitation of others...he essentially says if you want your society (to survive) then both Black and White will have to change. I feel very close to that way of thinking."

Much of the book deals with the bravery of the 19th-century runaway, fugitive slaves and Black soldiers. "Breaking with slavery meant two critical steps. One was that they had to redefine themselves

internally, that they had to be sure that they knew they were not meant to be slaves, that that was not their fundamental nature, nor was their slavery built into the fundamental nature of society," says Harding. "The second aspect was the decision to leave, says Harding, to 'risk the unknown, the uncertainty of slavery.' The doctors of the runaways have known for the modern society, Harding contends, caring people who are in bondage to their economic security and other people's expectations of them.

Where is this Black stream of protest going? He believes that the Black movement has to include worldwide concerns, such as nuclear war, to continue but shouldn't forsake its past. "There is no way in my mind that we can struggle for a bigger piece of the pie, if that pie is made up of the exploitation of the rest of the world. That is totally antithetical to our own best history," says Harding.

Washington Post

## NEWARK BOYS CHORUS PREMIERE PAUL JEFFREY'S "VOICES OF JAZZ"

by Ronald Haynes

Along with the robin and the ice cream truck, what better harbinger of spring than the Newark Boys Chorus performing the world premiere of Paul Jeffrey's "Voices of Jazz"? Under the direction of Dr. Gayle W. French, the Newark Boys Chorus needs no herald here. The world-renowned group has consistently demonstrated its musical acumen by tackling works of diverts composers in varied styles. And after 13 years, the Chorus is proving that no genre is outside its range.

The 36-member group of ages 9-14 showed a versatility bright as the early afternoon sun at Seton Hall University where they, along with the Rutgers Jazz Ensemble,

interpreted jazz forms. Jeffrey's "Voices of Jazz" is combining a history of Black people with their fundamental music. Here we have a panorama of ethnic blues, mambo, calypso, disco land, swinging and chants.

Composed of 26 segments, "Voices of Jazz" merges its selections as the Chorus alternates with the Ensemble to produce an all encompassing overview of "jazz as music in a culture." Selection 1, "Ode to the New Land," interprets the impressions of slaves newly arrived in America. The Latin influence is characterized in "Soul Mambo," and the first documented jazz is heard in "New Orleans Calling."

The second half of Jeffrey's opus contains such

uplifting titles as "Inspiration," "Proud Dance," and "Hope of Salvation." "Some Day" expresses hope for the future.

Jeffrey assembles so much into one piece. "Voices of Jazz" is alternately moody and exhilarating. In its scope it is evocative of the best of Anton Copland; and in its merit, it represents a musical "Eisenstein," an odyssey of hope for an oppressed people.

A word should be said here for the Rutgers Jazz Ensemble, who recently appeared on national television in a tribute to the late Thelouis Monk, and gave up their semester break to rehearse "Voices of Jazz." Under Jeffrey's direction, they play

pure, clean jazz. Its removed from the amplified sound so prevalent today. Paul Jeffrey, composer, is assistant professor of music and director of the Rutgers Jazz Ensemble at the University. He is visiting lecturer in Jazz Studies at the University of Hartford. He is also visiting lecturer in Afro-American music at Duke University, Durham, North Carolina.

In a standing ovation, Jeffrey told a sold-out crowd, "Newark has, no doubt, the best boys chorus in the world."

The commission to write "Voices of Jazz" was made possible through a gift from Mr. and Mrs. William B. O'Byrne.

The Newark Boys Chorus will perform at Saint Peter's Church on April 24, Saturday at 8 p.m. The church is located at 619 Lexington Ave. at 54th St. in New York City. A reception will follow.

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## Paintings By Jacob Lawrence:

# "Toussaint L'Ouverture Series" At The Hudson River Museum



The "Toussaint L'Ouverture Series" by Jacob Lawrence will be shown at The Hudson River Museum thru May 4, 1982.

Jacob Lawrence, a Black artist, was twenty years old when in 1938 he created this series. The Black history clubs of Harlem helped to inspire him. At these scholarly gatherings Jacob Lawrence became interested in Toussaint L'Ouverture, a Negro slave who led a revolt in Haiti, fought to reclaim their freedom and who governed Haiti and brought prosperity to the island.

In the "Toussaint L'Ouverture Series" Jacob Lawrence captures the essence of this Revolution and the struggle which gained Haiti its independence from France in 1804. Lawrence looked at history, with his discerning eye and received a vision to tell of man's protest against the intolerable conditions that beset him. The curator of the exhibition, David Dettliff, has said that these paintings "also present to us a segment of reality which our own lives to history".

This series of paintings was exhibited in its entirety at the Baltimore Museum in 1939. This was the first time a major museum paid tribute to Black artistry.

the exhibition launched what was to become a phenomenal career for Jacob Lawrence.

The works of this artist are in many major museums throughout the country. Lawrence has received honors and citations of merit from all over the world. When he received the NAACP's Spingarn Medal in 1970, Jacob Lawrence said, "My success is mainly due to the Black experience which is our heritage and gave inspiration, motivation, and stimulation. I was inspired by the Black ethic by which we were surrounded, motivated to transcend form, color, space, line and texture to depict our life".

The "Toussaint L'Ouverture Series" has been loaned to the Museum by The American Mosaicist Association, which is part of the United Church for Homeless Minors.

David Dettliff, the curator of this exhibition is professor and Art Department Chairman at the University of Maryland.

The Hudson River Museum is located at 511 Westburton Avenue, Yonkers, New York. For further information call (914) 963-4550.

## Forum on Violence

**NEWARK**—The first national conference on "Racially Motivated Violence in America," sponsored by the Commission for Racial Justice of the United Church of Christ and the Rutgers School of Law, will be held at the Law School on Friday and Saturday, April 16 and 17. Friday's program will start at 7 p.m., will consist of a panel discussion, reception and film and will close at 10:30 p.m. The all-day program on Saturday will begin at 9 a.m. and conclude at 6 p.m. Saturday activities will include a series of workshops and a luncheon.

Nineteen speakers of national reputation will be featured on the two-day program, addressing topics such as federal and state responsibility on the issue of violence against minorities, private judicial remedies, community action against violence and police violence. Speakers include U.S. Congressman John D.

Conyers (D. Michigan), chairman of the Subcommittee on Criminal Justice of the House Judiciary Committee; Anthony G. Amsterdam, professor of constitutional law at New York University; Dr. M. Harvey Brenner, of the Department of Behavioral Sciences at Johns Hopkins University; Dr. Charles E. Cobb, Executive Director of the United Church of Christ Commission for Racial Justice and Rev. Ben Chavis, Deputy Director of the UCC Commission.

Also among the speakers: Dr. Fritz Gollub, a psychologist and author of "Black Rage"; Martin Flinterwood, an attorney with the National Association for the Advancement of Colored People; James J. Fyfe, a senior fellow at the Police Foundation and associate professor at the American University School of Justice; Victor Goode of the National Conference of Black Lawyers and Wade Henderson of the Ameri-

can Civil Liberties Union.

Also Professors Arthur Kinoy and Charles Jones of the Rutgers School of Law; Randolph McLaughlin of the Center for Constitutional Rights; Oliver Quame, former legislative aide to Congressman Conyers and a former assistant dean of the Rutgers School of Law and Jonathan Rubenstein, Research Director at the Center for Research on Institutions and Social Policy and Anthony Scott, historian—and author of "Hard Trials on My Way." Also speaking: Peter Simmons, Dean of the Rutgers School of Law; Randall Williams of "Klanwatch"; and Steven Winter, assistant staff counsel for the NAACP Legal Defense Fund.

In the sections addressing federal responsibility for racially motivated violence, speakers will explore the role played in the past and possible future directions for the Department of Justice. The question of whether

existing federal statutes are adequate to empower the government to take effective action in violence cases also will be examined.

Also to be discussed are private causes, formed in the form of lawsuits that have been brought around the country and the measure of their success. Discussions also will focus on the kinds of action that community organizations may take in resisting racial violence and strategies being developed to meet the problem of police violence against minority persons.

"Incidents of racially motivated violence have escalated to the level of an impending national crisis, threatening the nation with the disaster wrought against more than ten years ago by the Kerner Commission," said Prof. Jones.

The conference, he said, will address the need for forceful federal, state and private action and to explore the nature, cause

and appropriate response to such violence in the United States.

The conference registration fee is \$15.00 for regular registrants, \$7.50 for students. The fee includes

all materials, as well as a reception and lunch on Saturday. To register or for further information, call Travis Francis at (212) 683-5656.

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and 1985-86 imports with injection system.

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# Inner City Ensemble Opens 1982 Season



Members of Paterson's Inner City Ensemble rehearse for their upcoming Opening at Passaic County College, April 16, 17, 18, 23, 24 & 25. For information call: (201)279-9191.

The INNER CITY ENSEMBLE, a Paterson-based theatre company, directed by Ralph Gomez, will celebrate the Opening of their 1982 Season as part of Passaic County College's "Youth Anniversary Events," coordinated by the Office of Cultural Affairs. A series of seven theatre and dance performances will take place on April 16, 17, 18, 23 & 24 at 1:30 pm and April 18 & 25 at 7:00 pm.

The production consists of one act of dance and one act of theatre. Among the highlights of the dance segment is the premiere of "Inner City Jazz Festival," a jazz ballet in four movements choreographed by Kate Franks. Set to music by Steve Wonder, Keith Jarrett, Ramsey Lewis and Carlos Wilson, the ballet is a tribute to great jazz artists. Franks, who joined the Ensemble's staff last

summer, is best known for his long career with the Garden State Ballet, presently serving as the School's Assistant Faculty Chairman. Anthony Balena, modern dance instructor who works in the Jose Limon technique, has choreographed "Fandango," a company piece vibrant with the charm and spirit of Spanish culture. Mr. Balena, who joined the staff last summer, is a brilliant graduate

and a protégé of Daniel Lewis-Dixon, a Renaissance Company.

The theatre presentation features a selection of monologues from the critically acclaimed Broadway musical "Runaways," written by Elizabeth Swados. In preparation, Ralph Gomez and the cast have researched the lives of runaways through visits to New York City centers and talks with reformed runaways. They have also

met with Trudie Able, Peterson, author of "Children of the Evening," a startling account of the lives of street children.

The book, partially based on the author's personal experiences, was recently published by G.P. Putnam's Sons. She has worked as a counselor for a crisis intervention center in New York's Times Square and is a major leader in a national campaign to combat the pro-

blem of runaway youth.

As the show opens with a slide presentation by Ed Birch, the audience will find themselves amidst streets, alleys and playgrounds where runaways hide. "The devastating truth which lies behind the life experiences of runaway children has committed us to dealing with this incivite and stimulating subject matter in

Continued on Pg. 15

# What's Going On

## N.Y.

### Five Points At AMAS

In Old New York, during the 1840's the horse-rack dinner of the Five Points area of Lower Manhattan was a popular event. The area was so named because it was the place where five major streets met: Broadway, Canal, Nassau, West Broadway, and Duane. The area was so named because it was the place where five major streets met: Broadway, Canal, Nassau, West Broadway, and Duane.

It seems only fitting that AMAS Repertory Theatre-Rosetta LeBlond Theatre Company is presenting a play about the area. The play is called "Five Points" and it is a play about the area.

**FIVE POINTS** is the new play by the Rosetta LeBlond Theatre Company. It is a play about the area. The play is called "Five Points" and it is a play about the area. The play is called "Five Points" and it is a play about the area.

**ONE WOMAN** is a play by the Rosetta LeBlond Theatre Company. It is a play about the area. The play is called "One Woman" and it is a play about the area. The play is called "One Woman" and it is a play about the area.

### Megan Van Peebles Broadway Debut

Actress and top fashion model Megan Van Peebles has returned to the United States from France to make her Broadway debut in Melvin Van Peebles' hit Broadway musical **WALTZ OF THE STORKS**. The top model is also a singer and dancer. She is also a singer and dancer. She is also a singer and dancer.

Arrangements by Steven Orlich and choreography by Keith Rouse. The play is called "Five Points" and it is a play about the area. The play is called "Five Points" and it is a play about the area.

Admission is only \$6.00. The play is called "Five Points" and it is a play about the area. The play is called "Five Points" and it is a play about the area.

**THE ADVENTURES OF CARRIE** is a play by the Rosetta LeBlond Theatre Company. It is a play about the area. The play is called "The Adventures of Carrie" and it is a play about the area.

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tion for the lead female role in the French film "The Adventures of Carrie" is a play about the area. The play is called "The Adventures of Carrie" and it is a play about the area.

**THE ADVENTURES OF CARRIE** is a play by the Rosetta LeBlond Theatre Company. It is a play about the area. The play is called "The Adventures of Carrie" and it is a play about the area.

pm \$22.50 at seats. Friday and Saturday evenings and Sunday matinees. The play is called "The Adventures of Carrie" and it is a play about the area.

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### Voices of Jazz

**The Newark Boys** are a group of young men who are interested in jazz. They are a group of young men who are interested in jazz.

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### Art Blakey Salute

Featured on Jan. 10, 1982, was a performance by the Newark Boys. They are a group of young men who are interested in jazz. They are a group of young men who are interested in jazz.

**THE NEWARK BOYS** are a group of young men who are interested in jazz. They are a group of young men who are interested in jazz. They are a group of young men who are interested in jazz.

### The Music of Tadd Dameron Dameronia

A salute to Tadd Dameron by an all-star band consisting of Tadd's former band members. The band is called "The Music of Tadd Dameron" and it is a play about the area.

**WOODMAN, WATER DAVIS, and LARRY RILEY** are a group of young men who are interested in jazz. They are a group of young men who are interested in jazz.

**WOODMAN, WATER DAVIS, and LARRY RILEY** are a group of young men who are interested in jazz. They are a group of young men who are interested in jazz. They are a group of young men who are interested in jazz.

### Film

**GREAT JAZZ ON FILM** is a play by the Rosetta LeBlond Theatre Company. It is a play about the area. The play is called "Great Jazz on Film" and it is a play about the area.

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### The Last of the Blue Devils

**THE LAST OF THE BLUE DEVILS** is a play by the Rosetta LeBlond Theatre Company. It is a play about the area. The play is called "The Last of the Blue Devils" and it is a play about the area.

**THE LAST OF THE BLUE DEVILS** is a play by the Rosetta LeBlond Theatre Company. It is a play about the area. The play is called "The Last of the Blue Devils" and it is a play about the area.

### Two New One-Act Plays At Wonderhorse Theatre

**MAQUET** is a play by the Rosetta LeBlond Theatre Company. It is a play about the area. The play is called "Maquet" and it is a play about the area. The play is called "Maquet" and it is a play about the area.

**MAQUET** is a play by the Rosetta LeBlond Theatre Company. It is a play about the area. The play is called "Maquet" and it is a play about the area. The play is called "Maquet" and it is a play about the area.

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# Successful Black Independent Film Festival Held In London



Filmmakers from left to right: Sharon Lazkin, Joanne Grant, Lionel N' Gakane, Horace Ove, Imruh Caesar, Warrington Hudlin, Woodie King Jr. and Ayoka Chenzira.

**THE BLACK FILM-MAKER FOUNDATION** (New York) in conjunction with the National Film Theatre/British Film Institute, and the Commonwealth Institute (London) held a festival of Black American Independent Cinema in London, February 2nd thru 12th. The festival was heavily

attended by members of the British Black West Indian and East Indian communities as well as by British distributors, film buyers, film critics and other members of the general public.

The festival included 55 films by Black American Independents which is the largest program of its kind

to date and included full length features, documentaries, shorts and animated films. Negotiations are underway with British Rep theatre owners to begin showing Black American films on a regular basis and for the sale of the films in the package to the British Home Video market.

Black American Independent filmmakers: Roy Campanella, Jr., Ayoka Chenzira, Carl Clay, Julie Dash, Robert Gardiner, Joanne Grant, Warrington Hudlin, Woodie King, Jr., Charles Lane, Sharon Lazkin, Michelle Parkerson, Floyd Webb, as well as BLACK FILM-MAKER FOUNDATION's Executive Director Denise Oliver

attended the festival and participated in a study weekend at the Commonwealth Institute in which panel discussions were held on marketing, distribution and production financing of Black independent films with Black British Filmmakers and

other members of the film community in Britain.

The filmmakers who attended did numerous guest spots on British television and radio and several international BBC broadcasts about the festival were aired in Africa.



Coke is it!



# Composer Onque featured in RAISIN



Bryan Onque is featured in the Theater of Universal Images revival production of the musical "Raisin" based on Lorraine Hansberry's "A Raisin in the Sun" as the Musical Director. "Raisin" runs April 2nd through April 25th on Friday's at 8:30 pm, Saturday's at 3:00 pm and 8:30 pm and Sunday's at 6:00 pm at the TUL-4 theater, 1020 Broad St., Newark, N.J.

A New Jersey native, Mr. Onque's performing experience is very diversified. It includes performing successfully in virtually all the areas of the performing arts. Some highlights are that of traveling to Rome, Italy as a member of the Newark Boys Chorus and The Harvard Glee Club as a singer to perform for the Pope under the direction of Leonard Bernstein. And making his operatic debut at the age of 19 in the New Jersey Opera production of Rossini's "The Barber of Seville."

Mr. Onque is a composer-performer and has performed in numerous clubs in the New York/New Jersey area and as far north as Canada! He has produced and released his own compositions on the Nuvo (Clouds) record label, a company he formed. Mr. Onque is currently in the studio between "Raisin" performances completing his first album with music that has sparked the interest of "Grammy Award" winning Quincy Jones.

Tickets are \$6.00 and are on sale now at the TUL Box Office between 11:00 am and 6:00 pm Monday through Friday and one hour prior to showtime on the day of performance. Student, senior-citizen, and group discounts are available on a limited basis. Major credit cards are also accepted. For reservations, phone credit card orders or further information call (201) 596-0407.

# Delphin And Romain Tickle The Ivories And The Fancy Of Carnegie Hall Audience

by Ronald Haynes

Overheard during intermission at the Delphin-Romain Carnegie Hall recital: "Those guys play better with four hands than I do with one." Indeed, Wilfred Delphin and Edwin Romain are emblematic of the precision and finesse necessary to successfully bring off the difficulties inherent in duo piano playing.

In a wide ranging, multi-faceted program of Thomas Kerr, George Walker, Cordero, Brahms, Mozart, and Liszt, Delphin and Romain continued to show their versatility and skill.

Thomas Kerr is head of the piano department at Howard University. As a recitalist, Kerr was the first Black pianist to perform at the National Gallery of Art. His "Concert Scherzo" was played. It is a jazzy evocation of Gershwin.

George Walker, who was in attendance at the afternoon recital, has toured extensively while pursuing an academic career as Professor of Music in Rutgers. Currently, he is concentrating on composition. One of his most recent major works, a concerto for cello and orchestra, was premiered by the New York Philharmonic.

Jack Dresler writes in the program notes about the Walker piano performance:

"Walker's 'Sonata for Two Pianos,' is a reworking of the 'Sonata No. 2' for solo piano which was done by Mr. Walker as a doctoral project while at the Eastman School of Music. Not simply a divided rearrangement of the original, it involves a transformation of some sonorities and a redistribution of voices, without, however, interfering with the structural content and direction of the piece. In this two-piano version its four movements are presented with considerable impact, and it has been well received around the country. In contrast with the contrapuntal quality of the Kerr, Walker and Cordero pieces, the Brahms was, obviously, more classical with its recognizable melodies. 'Variations on a Theme by Haydn' (1873) provides a clear view of Brahms' structural methods.

Mozart's only complete and independent work for the duo-piano combination, the 'Sonata in D major,' displays the composer at the height of his powers during his last and most productive decade.

Liszt's 'Reminiscences de Don Juan' (1891) provided a burst of class to close the program. This was a restatement of themes from Mozart's 'Don Giovanni' in a medium Liszt used to reach a wider audience for much of the orchestral music of his time.

Delphin and Romain are journeyman musicians. As stated in these pages earlier this year, the duo has performed all over the world to rave reviews.

"Watching them at work, one is struck by the sheer joy of their playing. No show music is before them; rather, they utilize frequent eye contact as a means of



Edwin Romain left, and Wilfred Delphin right.

establishing rhythms and dynamics.

Wilfred Delphin and Edwin Romain have spent a lot of time in dusty collections seeking out neglected or forgotten material for two keyboards. A lot of it is in the libraries of Black colleges and universities across the country. Their programs always include a large portion of music by Black and minority composers.

are.

But Delphin and Romain play the white keys as well as the black. They downplay their race, while emphasizing technique, variety, and virtuosity. Thus, their music transcends superficial musical boundaries to reach and entertain the widest possible audience.

## Ensemble

Continued from Pg. 10

a realistic way," states director, Ralph Gomes. Along with the dramatic material, Gomes highlights the production. Clau-

grapher Jeri Beaumont shows on her Broadway background ("Carnival," "New Side Story," "Dennis Yankee") in creating two jazz works for this production.

The Inner City Ensemble is a non-profit cor-

poration and receives partial funding from the City of Paterson, NJ State Council on the Arts, National Endowment for the Arts, Geraldine R. Dodge Foundation, Meyer Memorial Foundation, Business Arts Founda-

tion, Paterson Community Support Fund and other private and corporate sponsors.

All performances take place in the college theater located at the corner of Ellison Street and Memorial Drive with conve-

nience, well-lit parking adjacent to the college. To celebrate this special occasion a Reception will be held immediately following the April 16 Opening Night performance. Tickets for April 16 are \$10.00. All other perform-

ances are Adults \$5.00; Students/Se. Citizens \$4.00. Groups of 15 or more receive a 10% discount. Tickets may be purchased at the Ensemble Offices, 7 Church Street, or by calling (201) 279-9491.

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